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A High and Lonely Destiny

Gracia Fay Ellwood

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Abstract

Examines the recurring motif of people, both real and fictional, who believe they possess magical powers and a destiny that places them above normal human moral concerns and connections. Beginning with the biblical Simon Magus and continuing through the many tales of Merlin, Marlowe's *Dr. Faustus*, and Adolf Hitler, and ending with Tolkien's Saruman, Ellwood traces this complex to inner hunger and self-deception, and notes how some characters, such as Gandalf, escape this destiny through their sense of connection with others.

Keywords

Appolonius of Tyana; Byron, George Gordon Byron, Baron—Characters—Manfred; Hitler, Adolf; Lewis, C.S.—Characters—Andrew Ketterley; Lewis, C.S.—Characters—Jadis; Magicians; Marlowe, Christopher—Characters—Faustus; Merlin; Power; Simon Magus; Tolkien, J.R.R.—Characters—Gandalf; Tolkien, J.R.R.—Characters—Saruman; Wagner, Richard—Characters—Alberich

The narrative of chapters 16 and 17 is a long paean of fulfilled joy in a world which has withstood temptation. Ransom meets the eldila of Mars and Venus upon entering the rose-red valley on the mountain-top. As in Malacandra, the eldila embody joy. "The world is born today," states Oyarsa-Malacandra. The Perelandrian Oyarsa is finally revealed to her creation: the signpost in its visible power and reality. When the young King and Queen arrive, Ransom "knew ever afterwards what is meant by a light 'resting on' or 'overshadowing' a holy thing." His joy at seeing the young couple is so great he "found himself involuntarily speaking though his voice was broken and his eyes dimmed." Once again Lewis' joy is both holy and the emotion itself is next to grief.

The King receives the world from Venus and says "our joy is the greater because we take it by your gift as well as His." Joy affects all the creation gathered there. When the King laughs at Ransom's inquiries "new modes of joy that had nothing to do with mirth... passed into them all, as it were from the very air, or as if there were dancing in Deep Heaven." Yet the King reveals that the present joy and beauty of Perelandra are but themselves signs of a deeper joy to come, "it is Maleldil's purpose to make us free of Deep Heaven... we shall be as the eldila..."

The psalm-like hymn of praise to God sung by the King and Queen, Malacandra, Perelandra and Ransom starts the Great Dance, in which Maleldil reveals a shadow of His eternal patterning of the universe. As the joyful song prefigures the glory of the Dance, so the Dance itself prefigures the glory of God. Thus joy mirrors "the plan of the Great Dance in which plans without number interlock, and each movement becomes in its season the breaking into flower of the whole design to which all else had been directed."

In That Hideous Strength joy is conspicuously absent, a thematic necessity because the combat is waged on Earth, the Silent Planet. Jane and Mark are a joyless couple whose lives are touched and changed by Ransom and the heavenly powers. Mark's resentment of N.I.C.E. dates from the visit he makes to Cure Hardy: in the little hamlet he feels as though he were on a holiday, and the nostaligia he senses makes N.I.C.-E. seem dry and harsh by comparison. The experience is almost Mark's closest contact to anything resembling joy throughout the narrative. His rejection of the system rests on purely negative grounds, and this is sufficent to warrant his rescue by Merlin, holder of the heavenly powers.

Jane's total conversion is effected by her encounters with Ransom. When she first meets him, "her world is undone... for the first time in many years the bright solar blend of king and lover and magician... stole back upon her mind.... She was shaken: she was even shaking. She hoped intensely that she was not going to cry, or be unable to speak, or do anything silly." The process of Jane's conversion closely parallels Lewis' own, for here she is presented with cosmic possibilities beyond her tight world. Following the visit "Jane was simply in a state of joy ...amid light and music and festal pomp, brimmed with life and radiant in health, jocund and clothed in shining garments.... She saw from the windows of the train the outlined beams of sunlight pouring over stubble or burnished woods and felt that they were the notes of a trumpet."

Her road to acceptance of God in the Christian sense is marked by a lesson in obedience. When she had considered Christianity previously, her understanding included a dim awareness of the extent of its demands on the individual and a few generalities: "rapture of obedience, the tingling light and sound from under the Director's door..." Ransom tells Jane that her largest point of contention with "the adversary," God, is her pride. She must learn subjection to her husband through subjection to God. In the garden, "at one particular corner of the gooseberry patch" she surrenders her will to God. The previous experiences of joy fall into place: "now there was nothing except this. Yet also, everything had been like this; only by being like this had anything existed." All joy heretofore had been a signpost of an Objective Fact. But joy does not end when God is acknowledged, the shaping of her new world-view continues, like Ransom's at the unmaking of the hrossa, "amidst a kind of splendour of sorrow or both..."

The contrast between the world of St. Anne's and the world Mark leaves is drawn at the narrative's conclusion, as Mark walks to St. Anne's: "his mind was ill at ease, but as for his body--health and youth and pleasure and longing seemed to be blowing towards him from the cloudy light upon the hill." His mind, literally and figuratively, lies between two worlds and consideration of the one before him "which should have been uneasy joy, was torment...." Then he sees the earth-Venus.

Jane also leaves her old world view: approaching the cottage, she descends the ladder of humility. "...she thought of children, and of pain and death... of Mark and all his sufferings." Here, as on Perelandra, the gods have arranged a marriage, and here again the union marks the end of great conflict and the beginning of a new, ordered unity.

Ransom's one moment of joy in That Hideous Strength occurs when Venus descends on St. Anne's. "Tears ran down Ransom's cheeks. He alone knew from what seas and what islands that breeze blew. Merlin did not; but in him also the inconsolable wound with which man is born waked and ached at this touching." For Ransom this joy is the prefiguring of a greater joy--the return to Venus. But Ransom has learned the lesson Hyoi taught him on Malacandra, that experience and memory are components of joy. He explains, "it's so very nearly time for me to go, all this begins to feel like a dream. A happy dream, you understand: all of it, even the pain. I want to taste every drop."

In the great psalm which ends the Perelandrian narrative, one speaker quotes from Revelation 2:26-28, "And he that overcometh, and keepeth my works unto the end, to him will I give power over the nations: And he shall rule them with a rod of iron; as the vessels of a potter shall they be broken to shivers: even as I received of my Father. And I will give him the morning star."

Jane, Mark and Ransom have broken to shivers an old world view in their minds and its external symbol, Edgestow. In its place is not a new world, but a new cosmos, whose Creator they have acknowledged as supreme. The symbol of joy and unity which is Perelandra, the morning star, is given to all as a gift from the Creator. To Jane and Mark, blessed by the earth-Venus, it is a happy marriage. To the King and Queen and Ransom it is a home. To all, it is Jerusalem.

A High and Lonely Destiny

by Gracia Fay Ellwood

Andrew Ketterley, the sorcerer in THE MAGICIAN'S NEPHEW, has just induced the little neighbor girl Polly to pick up a magic golden ring. As she touches it , Polly disappears.

"Congratulate me, my dear boy," Andrew says to his nephew Digory. My experiment has succeeded. The little girl's gone--vanished--right out of the world." And now he wants Digory to take the other golden ring and two green rings so that he can go after Polly, take a good look at the "other world," and return to describe it to Uncle Andrew.

But Digory, in no mood to offer congratulations, wants to know why Uncle Andrew doesn't go himself. Why does he send a child to do a thing that's too dangerous for an adult and a magician?

Andrew is quite indignant at the accusation of cowardice. He is not being cowardly, he is being prudent. He is the adept, the experimenter; he is too valuable to risk. Lesser beings, such as guinea pigs and ordinary people, are expendable and can properly be the subjects of his experiments. For members of the elite like himself, ordinary moral precepts about courage and the keeping of promises do not apply. He is cut off from common pleasures just as he is freed from common moral restrictions. "Ours, my boy, is a high and lonely destiny."

For a minute Digory found this impressive. Then he remembered the look on Andrew's face just before Polly disappeared. Digory was convinced that his uncle was merely greedy and insensitive, and was deceiving himself about his supposed superiority. When the witch Jadis claims the same high and lonely destiny, the memory of Uncle Andrew's smallness helps Digory to see that the witch is only a glorified version of the same.

The idea that certain persons with supernatural powers have a destiny that sets them apart from the crowd in this way is an old one. This paper will give some examples from the tradition, both in history and fiction, keeping Digory's criticism in the back of our mind. Comparisons should give some content to these four basic concepts: In what way, if any, is such a person superior?--or is he only deceiving himself? In what ways is he lonely and isolated, and why? What does it mean that he follows a different moral code from that of the masses? To what extent is he destined for this, and to what extent has he seized power for himself?

Let's look at Uncle Andrew and Jadis first.

Digory's judgment is well borne out by his uncle's later actions. Andrew is greedy not only for power, but even for wealth; he wants to exploit the new Narnia and fill his own pockets. The insensitivity he showed to the feelings of the children and the guinea pigs later increased to the point where he could not hear the song of the lion or the words of the talking beasts.

But Uncle Andrew is not completely wrong in his self-valuation. He is creative to a limited extent--he opens a way between worlds--and this in itself is of some value, apart from what comes of it. The desire to explore new worlds is a good thing in and of itself. But in this case it may not be worth the cost he was prepared to pay--or rather, to make others pay. The value of creativity must be set over against the value of the subject, the "I" in Digory, Polly and even in the guinea pigs. The person who can both be creative and sensitive to the "I" in "Thou"--to use Martin Buber's terms--is the greater man. Neither Andrew or Jadis come off very well here; Jadis is not even creative.

They both have one other mark against them--neither is master of himself. Both are driven by an inner hunger that takes the form of a lust for secret knowledge, for recognition and especially for power. Again, the person who masters his desires and whose strongest drive is a self-giving one, is greater than the one who wants to grab and to absorb.

It is true that both Jadis and Andrew are isolated, if not exactly lonely. Fortunately for Uncle Andrew, Aunt Letty sticks with him chiefly out of duty and habit; it could

hardly be for the pleasure of his company. There is no real companionship between them. But he feels his isolation is due to the inability of lesser beings to understand him and his great enterprise. While there is some truth to this, his isolation is even more the result of his insensitivity. Of course "insensitive" would be a slight understatement in describing Jadis. She is isolated because she makes herself feared.

An important part of the conception of a special destiny is contained in the magician's initiation. Andrew had to meet some "devilish queer people" and go through "very disagreeable experiences that turned his hair gray. Jadis learned the Deplorable Word in a secret place and at a "terrible price."

Andrew's career is however not quite a destiny. He had a rare opportunity, through the gift of magic dust from his godmother, but he had to break a promise in order to keep and use it. Jadis also broke a promise in order to gain her ultimate power, the oath not to find out or use the Deplorable Word. In both cases the so-called destiny was an opportunity seized by a dubious act.

In view of all these observations, neither of the two magicians is very convincing in his assertion that he is exempt from ordinary moral precepts. A belief in such exemption is part of a power ethic; and while the superiority of one ethical system over another may finally be beyond argument, even in terms of a power ethic both Andrew and Jadis fail because of a lack of self-understanding and self-mastery. Their efforts at self-aggrandizement only succeed in making them frustrated and miserable. Thus, whether or not there do exist persons with a high destiny that gives them moral exemption, Andrew and Jadis are not among them.

The first century of our era gives two interesting examples of the supposed High and Lonely Destiny. We do not have extensive contemporary records of either of them, so there is some uncertainty just how much of the story is history and how much legend. But this is no concern of ours.

Simon Magus was contemporary with the first generation of Christians. He first appears in the Book of Acts in the city of Samaria where he had built up a large following, who were awestruck at his magical powers. He was termed the "Power of God which is called Great." He joined the new church for a time, and became notorious for his act of "simony"--offering the apostles money in exchange for the power to bestow the powers of the Holy Spirit on others. The offer was angrily rejected, and he was told to repent of such depravity.

According to the story in Acts he asked for their prayers; but it is doubtful whether he had done much repenting. As the story is continued by Irenaeus, who flourished about AD 177, Simon traveled about proclaiming that he was the supreme God now come down to earth. A woman named Helena traveled with him, whom he had rescued from slavery in a Tyrian brothel. He had recognized her, he said, as his divine daughter, the first conception of his mind. She had leaped forth from him at the beginning, descended to the lower regions and become the mother of all angels, archangels and powers. But then she had been unable to return up to her father, because the Powers she created were jealous of her, fought over her and kept her below. She was forced to incarnate in one female body after another for long ages, suffering insults and contempt. For example, she had been in Helen of Troy; in her present incarnation she had sunk to being a prostitute.

Simon had come down to earth, first to free her from slavery (she was the Lost Sheep of Jesus' parable), and also to save men by overcoming the Powers that had created the world and were now misruling it. He appeared to be a man but actually was not, just as earlier he had appeared in human shape as Jesus, who was not a real man either.

People who listened to him and put their trust in him and Helena could be freed from slavery to angelic powers, including freedom from the moral laws and precepts given by the prophets. They would be saved by grace, not works. Then when Simon dissolved the world, his followers would be totally free.

Simon's modest claims to greatness were buttressed by magical feats such as healing, raising the dead, making himself invisible, flying. He could change his and others' shape, pass through bars, fetters or stone, animate statues, move furniture about by the power of his thought, and pass through fire unharmed.

Simon had been initiated into the mysteries of magic in Egypt by one Dositheus, who had claimed to be the manifestation of the Standing One or supreme principle. Simon won a supernatural contest with him and thereupon became known as the Standing One. But this initiation and victory really lose their significance as indicators of his destiny if he was never actually a man at all!

Simon was finally defeated by his arch-rival, Peter. According to one version, while both were at the court of Nero the magician announced that he would next day ascend to heaven. Nero had a tower built in the Campus Martius for this purpose, and as Simon began to ascend, Nero reproached Peter, saying that Simon had now vindicated his claims. But Peter commanded Simon's demonic Powers to let go of him, and at once he fell and died. The moral, clearly, is that pride goeth before destruction.

The themes of high and lonely destiny, and freedom from moral restriction, are so exaggerated in Simon Magus that it is little hard to take his seriously. But evaluation of him as a mythical magus does not depend on Christian polemic against magic such as underlay the story of his final fall. His strength lay in the creative nature of some of his magical acts, such as healing and raising the dead; and in the fact that his gospel was motivated by a desire not to remain isolated but to share with others the freedom he claimed for himself. His major weaknesses were the effrontery of his claims and his gross showmanship.

In considerable contrast to Simon is another magus of the first century, Apollonius of Tyana in Asia Minor. The major source for his life is a biography by Philostratus dating from early in the third century. As with Simon, Apollonius' story is a fusion of history and legend.

That Apollonius had a special destiny is indicated by the appearance of the god Proteus to his mother just before his birth, saying that the child she was about to bear was himself. But the sage himself made no claim to be a god or the son of a god; he said his father was merely Apollonius Senior.

Apollonius had an initiation into the religious secret society of Pythagoras, an initiation which included keeping silence for five years. Although Apollonius did not live the Pythagoreans' communal life but spent much of his time traveling, he followed their ascetic practices such as celibacy and vegetarianism. He felt himself under a moral code different from that of most men, but it involved being cut off from common pleasures rather than being freed from common restrictions. He was far more demanding of himself than of others.

The greatness of Apollonius, claimed not by himself but by his followers, included supernatural powers. He cast out a devil, who at the sage's command gave proof of his departure by knocking over a statue. He raised from death a girl who had died just as she was being married. He could foresee the future, and had a vision of the assassination of the Emperor Domitian as it was happening in Rome, although at the time he was in Ephesus giving a lecture. He understood all languages without having to study them; he also knew the language of animals. He healed the sick and wounded, even restoring the sight of a man who had had his eyes put out.

Philostratus' biography stresses however that not the least part of Apollonius' greatness was his generosity, tactfulness and concern for his fellow men. His older brother, who was vain, arrogant and alcoholic, he brought to see the light by giving him half his own inheritance and by the tactful suggestion that, now being orphans, they should be one another's mentors. Later he gave away almost all the rest of his inheritance to his poor relations. His compassion for animals was such that he would neither eat meat nor use leather, and as he traveled about he visited temples and urged the doing away of animal sacrifices. All bloodshed, he declared, displeased the gods.

His demeanor was one of calmness, serenity and quiet power. He was able to avert a riot and lynching in a famine-torn city, and induce hoarders to share their stores, all without saying a word (this was during his five years' silence). The impression given throughout is one of a man who first became master of himself, and then dedicated himself to doing whatever he could for his fellow creatures.

With this attitude Apollonius would not, of course, have been isolated in the same way Jadis was. People flocked to hear his teaching and see his wonders; and he was always accompanied by his devoted student and biographer. But he was dogged by jealous enemies of the Establishment who charged him with black magic and finally framed him with a charge of sorcery, murder and treason. In connection with a plot against Domitian he had supposedly murdered an Arcadian boy in order to divine, from an examination of his viscera, the date the next emperor Nerva would take the throne. Perceiving telepathically that he was about to be arrested, Apollonius fearlessly traveled to Rome on his own initiative and presented himself to answer the charge. After a period of imprisonment he was brought to trial. Something in Apollonius' manner so intimidated the emperor that he could hardly bring himself to read the main charge. The sage replied to it half jokingly, drew applause from the audience, and vanished from the court.

Except for the matter of loneliness, the idea of the magician with a genuinely high and separate destiny can then be a meaningful one. The rest of our examples, until we reach the twentieth century, fall somewhere between the two extremes of Jadis and Apollonius of Tyana.

Merlin, our next example, is in all likelihood not historical at all; but he is supposed to have lived in sixth-century England. Since the literature on him is so vast we will limit ourselves to the basic early medieval accounts.

The first definite and characteristic reference to the Merlin figure appears in HISTORIA BRITONUM, attributed to one Nennius, from about the ninth century. This incident both shows his magical knowledge and the origin of his special destiny.

King Guorthigern, attempting to build a strong citadel, found each day that the previous day's work had been obliterated. His wise men advised him to find a child born without a father, to kill him and to sprinkle his blood on the designated ground.

Messengers are sent out throughout Britain and at last they come to the field of Elleti. A party of boys are quarreling over a ball game, and one is taunted by another with his fatherlessness. This child's mother, questioned, affirms that she does not know how he was conceived, for

she never had intercourse with any man.

Both mother and child are brought before the king, and at once the child takes command of the situation. He asked the king why he was sent for, who gave these instructions, and why. The child orders that the wise men be summoned, and he shows up their ignorance of the reasons behind the original events.

"I can disclose it to you," he says. He tells them there is an underground pool there, in the pool two vases, in the vases a tent (?) and in the tent a red serpent and a white one. The men dig and find all this to be so. The serpents awake from sleep and begin to struggle together; the outcome is that the red one, although weaker, expels the white one from the tent. This, the child explains, represents the king's eventually successful struggle with the Saxons. Finally he tells the king his name, Ambrosius, and informs him that "I, to whom fate has alotted this mansion, shall remain here, whilst to you it is incumbent to seek other provinces, where you may build a fortress."

This incident is used in Geoffrey of Monmouth's 12th-century work HISTORIA REGUM BRITANNIAE, with some changes and developments. The youth's name here is Merlin. His mother is a princess and now a nun, who tells a story of having had sexual relations with a being who first spoke to her without being visible, and afterwards took the shape of a beautiful man.

Later in the 12th century appeared the poem **MERLIN** by Robert de Boron. He further develops the birth story by providing a religious rationale for it. After Christ's descent into hell and victory, the devils held a council and determined to regain what they had lost. This was to be done by arranging an infernal Incarnation--create an antichrist who was to be begotten by a demon upon a virgin. The demon finds a rich family and proceeds to bring about the destruction of its members, one by one, until only two sisters are left--one of the wicked and the other virtuous. The wicked one tries to bring about the seduction of her sister. She fails, but the girl, excited and upset, forgets to say her prayers that night. Thus the demon has access to her and has intercourse with her in her sleep.

The girl wakes at once and, realizing what has happened, appeals to the Blessed Virgin for help. She receives absolution from her confessor Blase, and when the child is born, has him baptized Merlin. The devils' plans are frustrated; he is supernaturally wise but not evil.

Merlin has two natures. From his father's side he has such powers as the ability to move about by thought, to change his or other men's shape to bestial or human form, to raise rainstorms, rivers or dust storms for the purpose of helping Arthur win battles, to read people's minds and the future. On one occasion he moved the Stonehenge monument from Ireland to England. In the later prose rewritings of Robert de Boron's poem, the figure of Merlin increases in stature; no longer a mere assistant to Arthur, he becomes a center of interest in his own right. He performs magic unrelated to the winning of battles.

But he is also human, with tender human feelings. He is loyal to King Uther and later to Arthur, and helps them in every way he can--sometimes even going too far, when he helps Uther by changing his shape so that he can seduce another man's wife. Merlin eventually falls in love, and this is his undoing. His lady-love, named Vivian in one version, more and more draws from him the secrets of his magic, and brings about the clouding of his mind and the weakening of his powers. Finally she imprisons him in an enchanted tower of air.

Because of this kindly disposition and loyalty Merlin is not really isolated in the main-line stories. However, there is an early version, the VITA MERLINI attributed to Geoffrey, in which he is very isolated. This seems like a different person entirely, except for his prophetic powers. Nothing is said of his origin, aside from the fact that he is a king and has a twin sister and three brothers. The brothers die in a battle, and, insane with grief, Merlin goes to live in the forest with the wild beasts. Various attempts are made by his sister and his subjects to get him back to civilization, but, although he does recover his reason, he eventually remains in the forest. In this version Merlin does not so much seem to follow a separate moral code as to be amoral.

Between Merlin in the sixth century and Faust in the sixteenth lie the witchcraft-panic and the Inquisition. Acts of magic could no longer be just marvels; they were either miracles wrought by God or works of the devil (the latter much more likely). From now on the figure of the magician tends to be that of a man in league with the devil.

There is good evidence that a Faust actually existed, and perhaps two of the same name: George and/or Johannes. A contemporary of Martin Luther, and of Melanchhon who knew him, he is seen from scattered records to have been a homosexual, to have had a degree in theology, to have played a malicious non-magical trick on one Dorstenius, to have cast horoscopes. The only really notable thing about him was his bragging; it is likely that he himself began the rumors of a league with the devil.

After he passed off the scene about 1540, the tales of his evil magic spread so fast both orally and in print, that by the end of the same century an almost completely legendary figure has reached England and Christopher Marlowe. In the following discussion we will limit ourselves to the Faustus of Marlowe's TRAGICAL HISTORY.

The idea of destiny is not with Faustus as with Merlin or Apollonius; it is a dubious option like Uncle Andrew's. At the beginning of the play Faustus sits in his study considering in turn each of the various fields of learning; he opts for magic, and calls his friends Valdes and Cornelius to come and get him launched. This they do. Shortly thereafter Faustus has his initiation by Mephistophilis, which consists of signing a pact with his own blood. But even so a Good Angel appears to him intermittently, urging him to turn back and repent, while a Bad Angel tempts him to continue.

The greatness of Faustus' supposed destiny is expressed, although intermixed with some elements of silliness and some of cruelty. Faustus has a thirst for knowledge, a desire to explore all things. He is given a tour of the cosmos and one of the earth; he is given knowledge of astronomy, astrology and botany; he is given to know the Seven Deadly Sins and to see hell. He experiences the glory of the classical world as symbolized by Helen of Troy:

> Was this the face that launched a thousand ships
> And burnt the topless towers of Ilium?
> Sweet Helen, make me immortal with a kiss.

Hearing the famous lines, more than equal to their subject, we cannot avoid the conviction that here is something great and beautiful. But of course the image is ambiguous. "Her lips sucks forth my soul"--Helen has never had much of a life-giving effect on her lovers. (It is interesting to notice that here again, as with Simon Magus, we have a close connection between the magician and a Helen who was Helen of Troy

Faustus also wants total power, and here some of the smallness and ugliness begins to show. He is going to do as he pleases with the Pope and the Emperor--i.e. the Spiritual and Temporal lords of the world. Thus in the third act Faustus and Mephistophilis go to Rome and make a fool of the pope. Certainly the pope is pompous and arrogant, and needs puncturing; but some of Faustus' pranks on him are pretty childish. And as a result of one prank, two cardinals are condemned to death--a casual event to Faustus. In the next act, at the Emperor's court, Faustus' mischief towards three courtiers is deliberately malicious.

Faustus is isolated from other men chiefly because of his daring in knowledge and in his evil alliance. Valdes and Cornelius, who get him started in magic and might have become friends, do not continue as such for some reason. Mephistophilis is almost always with him, but he has stated frankly at the beginning that his purpose is to obey until the due date, and then take Faustus' soul--not what you would call friendship. The Good Angel, the Old Man and the scholars who want to pray for him, he repulses, reluctantly but necessarily. Helen is only a phantom, a temptress to keep Faustus off the straight and narrow.

The magician half-believes that he can create his own moral code. The church and common opinion may say that those who use magic will be damned in hell; but "I think hell's a fable," he says. Unfortunately his belief is only half--he fears the hell that is a fable--and even more unfortunately, he is wrong. In the end the devils carry him off. He has not created a new code that gives him immunity from sanctions; he has only fallen afoul of the old code.

Between Faust in the sixteenth century and Lord Byron's Manfred in the early nineteenth, changes took place even greater than those in the earlier interval. Christianity as a unifying all-inclusive mythical structure was more and more breaking down. To choose or to create one's own moral code now became conceivable, and for some it was necessary.

Probably the most explicit of all instances of the magician with a high and lonely destiny is Manfred. He is fictitious, but a good bit of self-portraiture by the poet is involved.

Manfred lives in a castle in the Alps, alone except for a few servants with whom he makes no attempt to communicate. Like Faustus he is a magician in the strict sense of performing ceremonies to call up particular spirits to do his bidding. In the first act he summons the spirits and demands that they give him oblivion so that he can escape his grief, but they reply that this is not in their power. One of them utters an incantation which dooms him to a self-created hell. Later Manfred tries to kill himself by jumping off a precipice, but he is stopped by a hunter, who takes the hero to his cottage to recover.

In the next scene he calls up the Witch of the Alps. She offers to help him on condition that he will promise to obey her; but this he refuses to do.

A group of evil spirits gather atop a mountain to report to their lord Arimanes, and Manfred unbidden enters the meeting. Again he refuses to make obeisance, and they, impressed with his daring, ask what he wants. He wants them to call up the spirit of his dead love, Astarte. He asks her to give some sign of love of forgiveness, but she only predicts that he will die the next day.

Toward the end evil spirits appear and demand Manfred's soul, but he defies them; he signed no pact. They vanish and Manfred dies.

The idea of a destiny is expressed in Manfred's description of his youth. He was always different from others, and except for one woman whom he had loved, he felt no sympathy with mankind; any contact with them he found degrading. Rather he found his joys in lone exploration of the mountains and forbidden studies of necromancy. He also speaks vaguely of a terrible ordeal, which functioned as his initiation into the forbidden arts. His magic, then, was (unlike Merlin's) completely a matter of choice. His loneliness was partly due to his unique temperament and partly a cultivated thing.

The process of cultivation leads to a certain amount of posturing: "Patience!" he replies to the hunter, "Preach it to mortals of a dust like thine--/ I am not of thine order." Or to the abbot,

> Look on me! There is an order
> Of mortals on the earth, who do become
> Old in their youth..."

If Faustus' greatness would be the greater for a little less of his kind of humor, Manfred would be the greater for almost any kind of humor, especially directed toward himself.

But he feels that his destiny is very high indeed; his occult knowledge and power are great, his suffering is great, and his courage and will are great.

There is no doubt about the courage and will. Where Faustus moans and begs at the end, Manfred sends the summoning demons back where they came from. His knowledge and power are certainly impressive, since he is enabled for a brief moment to call up the dead. But he is not particularly creative, and his main objectives, oblivion or reunion with Astarte, remain uncertain.

Inevitably, Manfred lives by his own moral code. From hints scattered throughout the drama it appears that his love, Astarte, was his sister, and that it was an act of incest which led to her death. Apparently he could commit incest because he was no ordinary mortal, but to bring about the death of his beloved was an unintended violation even of his own code. He is tortured by guilt and remorse which become his punishment; his self-created hell. No outside entities, either demons or the "heaven" (that is, God) of conventional religion can touch him.

Manfred's attitude toward the herd is, for the most part, one of contemptuous aloofness. He leaves them alone; let them do the same to him. This is not, unfortunately, the attitude taken by our next two super-magicians, who are both obsessed with the Ring of Power.

Wagner's famous tetralogy THE RING OF THE NIBELUNG centers around the conflict between the lust for power represented by the Ring forged by Alberich the dwarf on the one hand, and on the other Love and Joy. In THE RHINEGOLD, the first opera of the cycle, we begin with a scene underwater. The three lovely Rhine Maidens are swimming playfully about, watched by Alberich, who is inflamed with love (or better, desire). He tries to catch first one and then another, but they cruelly tease him and dart away. Alberich is enraged. Then he is distracted by a bright glow atop a rock above him. The girls foolishly explain that this is the Rhinegold which they guard, a treasure that can be forged into a ring which will make its wielder ruler of the whole world. But he must first foreswear love. Alberich does just that and seizes the gold, to the girls' great horror.

The scene shifts to a mountaintop, where a castle has just been built for Wotan, king of the gods, by the giants Fasolt and Fafner. Wotan has agreed that for payment they shall have Freia, the goddess of love, joy and youth. But when she is gone the gods become old and withered. They determine to redeem Freia with Alberich's fabled ring and hoard of gold.

Wotan and the demi-god Loge go down into the dwarfs' cave. Here they find Alberich viciously tyrannizing over the other dwarfs, who are heaping up gold under his whip. He is particularly abusive of his brother Mime, who has just made at his command a tarnhelm that enables the wearer to change his shape or become invisible. Boastfully Alberich tells of his future: the dwarfs today; tomorrow, the world and the gods. Loge tauntingly challenges Alberich to turn himself into something small by means of the tarnhelm, and when the foolish dwarf takes the shape of a toad, the two seize him, grab the tarnhelm and bind him fast. He is taken to the upper air and forced to ransom himself with gold. He puts the magic ring to his lips and utters a spell; the dwarfs swarm up the crevasse with treasure, pile it and at a similar magic command, retire. Then Wotan seizes the ring.

In fury Alberich responds with a curse on the Ring.

> "Now let its lords
> find measureless death...
> this treasure's lord
> as the treasure's slave..."

Freia is redeemed from the giants, one of them after killing the other goes off with the treasure and the ring, and the gods cross a rainbow bridge to their castle. The curse of the ring is to work itself out fully in the three succeeding dramas, resulting in the final destruction of the gods and heroes but for our purposes Alberich as super-magician is adequately portrayed in the first drama.

Far from being destined to his career, Alberich originally wanted only love and because love was denied him, he chose power instead. It was clearly an aggression, but we almost sympathize with him at the beginning; he was cruelly treated.

Yet there is after all really not so much difference between Alberich before and Alberich after his renunciation of love. "Love" is a euphemism for his feelings towards the nixies. It is a ravenous desire that has only changed its direction when he later heaps up gold, beats the dwarfs and makes plans to conquer the world.

The greatness that Alberich envisions for himself is of a simple order--the conspicuous place of power. But since he is (like Andrew and Jadis) driven by inner needs that he has neither understood nor mastered, the "greatness" is as much a farce as theirs was.

Alberich's loneliness, and his arrogation to himself of unique rights and privileges, begins a vicious circle--or rather spiral. Because he fails to assuage his original longings, he grabs power. The wielding of power drives others further away from him, and increases his isolation.

Alberich lost the Ring of Power before he made too many rounds in the spiral, and he became a minor character for the rest of the tetralogy. Our next example had the misfortune of keeping his ring quite a bit longer.

Adolf Hitler is well known to have been a great admirer of Wagner's Ring cycle; and how, after seeing it so often, he could have missed the point about what happens to those who foreswear love for the sake of total power, is hard to understand. His career has close parallels to Alberich's. It is well known that his relations with the opposite sex were none too successful; "not even the friends and acquaintances of his youth in Austria can report a single friendship, however harmless, between Hitler and a girl." [1] One girl in his hometown, Linz, he had idolised without daring to speak to her.

Loneliness was both a cause and a result of Hitler's wielding of the Ring. He seems to have been unable to establish friendships in which genuine exchange took place and each person's "I" contacted the "Thou" in the other. His one friend at Linz during adolescence was a slow-witted boy to whom he delivered long harangues. Throughout his life he functioned best talking at large masses of people. His one love, Geli Raubel, committed suicide after living with him for six years--for reasons which are uncertain but can be guessed. In Hitler's last years all his close associates (except for his mistress Eva Braun whom he treated as a sort of domestic animal) were separated from him by a thick wall of mutual fear and suspicion.

It is not common knowledge that Hitler was involved in magic. Louis Pauwels' and Jacques Bergier's book THE MORNING OF THE MAGICIANS develops this idea at some length; and whether its documentation and conclusions are reliable or not, it is very significant that it should have appeared within living memory of the events it deals with.

Two of Hitler's close associates in the early 1920's, Dietrich Eckardt and Alfred Rosenberg, were members of a Thule Society, and the authors consider it likely that Hitler also belonged. Thule was a kind of Atlantis or Numinor, island center of a long-vanished civilization. But its secrets had not all been lost. "Beings intermediate between Men and other intelligent beings from beyond, would place at the disposal of the Initiates a reservoir of forces which could be drawn on to enable Germany to dominate the world again, and be the cradle of the coming race of Supermen..." Eckardt said to his colleagues shortly before his death in 1923, "Follow Hitler. He will dance, but it is I who called the tune. We have given him the means of communicating with Them."--"They" apparently being rather like the macrobes in THAT HIDEOUS STRENGTH. After Eckardt one Karl Haushofer is supposed to have been the directing intellect of the Thule Society, and Hitler a kind of medium. It is true that the descriptions of Hitler as he speechified do sound rather like those of a man in a trance state.

The Nazi elite apparently held to the mythical cosmology of Hans Horbiger, who proclaimed that cosmic history was an eternal battle between Fire and Ice. During one part of this cycle the moon would approach the earth, gravitation would be decreased, and physical and mental giants would appear. There had been supermen in the past, and there would be again. Their future bringing-forth was hastened by the founding of a Black Order whose functions were purely magical. The next stage was to be that of "the Man-God, that splendid being, [who] will be an object of worship."

It is uncertain to what extent Hitler identified himself with the Superman, but it is a truism to say that he believed that he and his elite had a separate ethic. "'The tragedy of greatness is to have to trample on corpses.' So what? Not all men are really alive, and there is a hierarchy of existence ranging from the pseudo-man to the Great Magician."

About Hitler's greatness history has decided, and there is little point in belaboring it further. Although he was immensely creative in producing a working myth for millions of people, the baneful nature of what he created makes his edifice actually a deep hole. His is the lowest of destinies.

The vicious spiral of loneliness and power which was writ so large in Hitler can unfortunately be seen only too often in miniature. Who hasn't seen an instance of the abrasive family tyrant, or the overbearing conversation dominator who turns away every potential friendship with his heavy-handedness? Yet what he is often saying, in effect, is that his inner self is ravenously hungry for he-knows-not-what. But unless someone understands and succeeds in getting through to him, he will likely only get lonelier.

Much more could be said about the High and Lonely Destiny. We could counterbalance the evil extreme exemplified by Hitler with a sketch of the supposed god-man, the Emperor of Japan, who in 1945 became a living Christ-image. We could discuss the concept as it appears in Dostoevsky's Nietzsche's and G B Shaw's writings. But for lack of space we can best achieve a balanced picture by concluding with Tolkien's handling of the theme in the characters of Gandalf and Saruman.

Both Gandalf and Saruman had a special destiny shared only by the other three wizards; they were sent from the far

West to fight the power of Sauron. There is no account of an initiation for their work, except for Gandalf's battle with the Balrog near the end of his career in Middle Earth. But magical powers they certainly do have.

From the beginning Saruman's gifts were related to power and the domination of others, even before he turned traitor. His specialty is Ring-lore, and he makes rings himself. He is able to work spells on the minds of others. For example, as Gandalf tells Gimli, "Saruman could look like me in your eyes, if it suited his purpose..." He casts a spell over the minds of his listeners at the entrance to Orthanc, one which several are unable to resist, and Theoden resists only with the greatest difficulty.

It was Saruman's magic that drove Sauron out of Dol Guldur during the action of THE HOBBIT, and Gandalf wrongly anticipates that he may now have some weapon which would drive back the Nazgul.

Gandalf's wizardry seems to center around a certain Secret Fire, the Flame of Anor. He employs a magic staff, magic words and spells.

But the great contrast between them lies precisely in the fact that Saruman forsakes his destiny as outlined in the commands given to the Five Wizards when they were sent out: to combat Sauron, but not by his kind of power; to avoid all use of force or fear against the dwellers in Middle Earth. Now, a traitor, he seeks to overthrow Sauron by wielding the One Ring himself; as a beginning he makes war on Rohan.

That he feels these evil acts are justified by his high destiny is clear from his appeal to Gandalf at Orthanc: "Are we not both members of a high and ancient order, most excellent in Middle-Earth?....Let us understand one another, and dismiss from thought these lesser folk!" The other listeners, half-bound by the spell, are convinced of this: "Of loftier mold these two were made: reverend and wise... The door would be closed, and [the others] would be left outside, dismissed to await allotted work or punishment." Saruman often uses the title The Wise to indicate that they have a separate moral code: "We must have power, power to order all things as we will, for that good which only the Wise can see."

Only the Wise. Here, Saruman is saying, is the loneliness of our high destiny. Lesser creatures cannot understand. It is even lonelier than that, Gandalf reminds him; only one hand can wield the Ring."

Rejecting Saruman's temptation, Gandalf replies that it is Saruman who cannot understand him. Like Uncle Andrew, Saruman has tried to make himself stupider than he really was, and has succeeded.

It is true that there are ways in which Gandalf is lonely. There are many things he cannot share with the hobbits. It is true that he is often alone on distant journeys. But the final isolation of Saruman, hated and feared by Wormtongue who does not dare to leave him--is not Gandalf's. Gandalf can enjoy alike the company of the wisest Elves and the simplest hobbits because he acknowledges that he and they are finally part of the same plan; he refuses to be free from common restrictions. He masters himself and his own desire for the Ring, while Saruman not only loses his magic but becomes totally the slave of the meanest and pettiest malice.

In summary: Digory's judgment on the Magician with a High and Lonely Destiny is well borne out by the comparison with others in the tradition. Most of them are driven by inner hunger and are self-deceived. Those who come closest to greatness, Apollonius and Gandalf, are those who master themselves and do not claim to be free from the common restrictions. Nor are they ever deeply lonely; they are sensitive to the value in others, and have inner resources out of which they draw to become self-giving.

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The Impact of Charles Williams' Death on C.S. Lewis

by Roland M. Kawano

May, 1945 was important both in the lives of England and C.S. Lewis. England was just completing a long and wearisome war; on the seventh of May Germany was to surrender unconditionally at Rheims. The war years brought Lewis a growing reputation and the cognomen, "Apostle to the Skeptics,"[1] especially with the American publication of The Screwtape Letters in 1943.[2] In Lewis' life May also brought the death of his good friend, Charles Williams. Earlier, the war had brought Williams into much closer contact with Oxford and the Inklings, the literary discussion group to which both Williams and Lewis belonged.

An editor with Amen House of Oxford University Press, Charles Williams had not been able to finish at University College for lack of finances and so got his education editing papers at Amen House.[3] Although he was best known for The Figure of Beatrice, The English Poetic Mind, and Poetry at Present, Lewis felt that Williams' criticism was his least valuable work. Williams was a romantic theologian, "one who is theological about romance...who considers the theological implications of those experiences which are called romantic." Lewis had initially heard of Williams at a dinner where Dr. R.W. Chapman called Williams; novels "spiritual shockers," but it was not until several years later when Lewis spent an evening with Nevil Coghill that Lewis was fully awakened to Williams. Professor Coghill was pregnant with Williams' The Place of the Lion. Lewis left that evening with Coghill's copy and the next day wrote to Williams, neither of whom had met before, to congratulate him. By return mail Williams wrote that he was just about to do the same for Lewis' Allegory of Love.[4]

Although Lewis and Williams became fast friends, they saw little of one another since Lewis was teaching at Oxford and Williams was at work in London at the Amen House. But the outbreak of the war shattered the routine schedules of many lives. On September 3, 1939 the Amen House evacuated from London to South-Field House in East Oxford with the staff billeted throughout the city.[5]

Williams' removal to Oxford brought his genius to both the University and to the Inklings. With the depletion of the English faculty at Oxford, Williams' "standing as scholar and poet was quickly recognized."[6] He "was soon making an Oxford reputation both as a lecturer and as a private tutor,"[7] and within three years was conferred an honorary M.A. degree by the university.[8] Williams advent to Oxford also brought him into closer contact with the Inklings with whom he was soon to be a frequent member.

The Inklings usually met twice a week. On Tuesday mornings about an hour before lunch, they met at the Eagle and Child pub in St. Giles. Because of its habitual character, this assemblage must have made quite an impression on Oxford during the war. Lewis' brother, Warren, notes that "these gatherings must have attained a certain notoriety, for in a detective novel of the period a character is made to say, "It must be Tuesday--there's Lewis going into the Bird."[9] Normally reticent about his private life,[10] Lewis withheld the name of the pub in his account of the meeting. He notes that they met "on Tuesday mornings in the best of all public-houses for draught cider, whose name it would be madness to reveal." Although the Inklings loved a good mug, Lewis reveals that Williams completely abstained. "I must confess that with Miss Dorothy Sayers I have seen him drink only tea: but that was neither his fault nor hers."[11]

The Inklings also met after dinner on Thursday evenings in Lewis'